Checkpoint ***Night in Bahia***

● **Baion rhythm** The left-hand pattern in section 'A' has the same rhythm as the *baion* bass line (see *Mr. Baion*, p. 30). In some bars the root of the chord is played alone on the first beat, a way of combining bass line and chords.

Section 'C' features a more advanced left-hand *baion* pattern, similar to the rhythm you played in the right hand of *Mr. Baion* (intro, coda and Figs 1.24–5). Unlike the first pattern this doesn't coincide with the bass line, but fits into the gaps between them:

Fig 3.26 Left-hand chords from section 'C' against baion bass line

● **Section 'B'** The left hand here simply plays chords on the 'two' and 'four' of every bar, providing a contrast with the *baion* rhythm that comes before and after.
● **Repeated notes – fingering** In section 'A', bars 1–5, the right hand has to negotiate some tricky repeated-note phrases. The given fingering is essential if you are going to play this tune at tempos above 150 bpm – follow it precisely.
● **Right hand** This must be rhythmically strong throughout with a good groove, even without the help of the left hand. This is particularly important in the 'B' section, where the left hand is only playing on beats 2 and 4.

Assignments ***Night in Bahia***

1. Right-hand repeated notes Play the exercise shown in Fig 3.25 and check you are using this fingering technique in bars 1–5. Practise these bars over and over at various tempos until the fingering feels natural, then add the left-hand chords.
2. Clap and count Before you attempt the whole piece hands together, clap and count the left-hand rhythms for all three sections, 'A', 'B' and 'C', with your metronome at 100 bpm.
3. Practise hands separately Play the right hand alone with the metronome at 100 bpm, dividing your practice between the three sections, then repeat with the left hand only before putting the hands together.
In section 'C' remember that your left hand will not be playing at the same time as the bass line on the CD. Practise this section slowly, away from the CD at first, to reinforce the left-hand syncopation.
4. Play along Gradually increase the tempo of the previous assignment until you're ready to play along with the CD at 176 bpm.

Bossa Nova Comping Patterns

Bossa nova is at heart a guitar-based style – when listening to the original recordings one can't help noticing how the melodies unfold over a cool background of nylon-string guitar chords, played in a relaxed but syncopated style. In the absence of a guitar, the piano often takes over this role, known as 'comping' (short for 'accompanying').

As we've seen in *Bossa for Bobo* (p. 112) and *Berimbau* (p. 122), one of the simplest forms of comping for a *bossa* is a repeated single bar pattern:

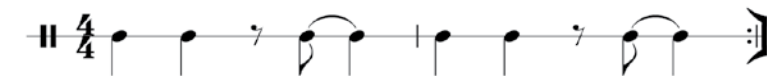
Fig 3.27 Simple chordal comping pattern

João Gilberto, the guitarist and vocalist on the 'Getz/Gilberto' recording of *Girl from Ipanema*, plays the above pattern at the start of the melody, which he sings in Portuguese. However, very soon he starts to introduce syncopation, producing a less predictable pattern that is no longer the same in every bar:

Fig 3.28 Variation on basic pattern

Unlike Cuban rhythm patterns, *bossa nova* comping often seems fluid and and organic, without necessarily adhering to a rigid formula. When Astrud Gilberto sings the second verse (in English), João changes the pattern to a slightly more pushy one:

Fig 3.29 Variation for second verse

However, it's worth noting that jazz drummers often play a particular rhythm on the snare drum when accompanying a *bossa*. Sometimes referred to as the 'bossa' or 'Brazilian' *clave* (although Brazilians wouldn't use this term) this is only one note different from the Cuban *son clave*:

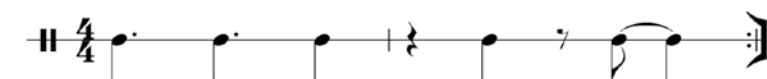
Fig 3.30 Brazilian 'clave' (3:2)

The difference is in the last note, which is on 'three and', half a beat later than the *son clave*. As with all *claves*, the pattern can of course be reversed:

Fig 3.31 Brazilian 'clave' (2:3) – samba-reggae

This rhythm is sometimes known as *samba-reggae*. The band version of *Girl from Ipanema* on p. 136 uses it for the left-hand piano chords that accompany the right-hand melody.

Written in 1962 by Antônio Carlos Jobim with lyrics by Vinicius de Moraes, *Girl from Ipanema* is now one of the most well-known songs in the world, having been covered by singers of the calibre of Shirley Bassey, Ella Fitzgerald, and Sarah Vaughan, as well as the original version by Astrud Gilberto. It is quite remarkable that a song with such harmonic complexity could attain such popularity.